

## CHAPTER II

### CHANGE

THERE is no thinking man but has been  
impressed  
with the changefulness of life: and  
in the literature of all races this has been a  
fruitful theme  
for lamentation, satire and cynicism.  
Not only  
do birth and death ceaselessly change  
the composition of our society—not only does  
each one  
of us pass from the cradle to the  
grave through  
the transforming corridors of the  
Seven Ages  
—but our minds, that claim to possess  
timeless  
excellencies, are as shifting and  
changeable as  
the wind. How long can a love keep  
its light  
burning, or a grief maintain the  
shadow that it  
has cast? And, being by nature  
changeable, we  
take an instinctive pleasure in the  
changes of our  
thoughts. Any mood that is prolonged  
fatigues  
us; gaiety may become more  
tiresome than  
sadness, and it is not only kind-hearted  
sympathy  
that interests us in the sudden  
changes that  
are wrought by great calamities, or by  
the mis-  
fortunes of our friends. The essence  
of the  
ludicrous lies in contrast, in the  
sudden trans-  
formation that it occasions in our  
moods. And  
what charm does contrast lend to the  
drama!  
How delightful the change from  
Hero's tragedy  
to the antics of the city watch—from  
the law-  
courts of Venice to the moonlit bank on  
which  
Lorenzo and Jessica sit and make love  
! With  
what enchantment does Euripides  
suddenly veil